

The STACKER

Number 9

August, 1984



The End Is Near

MY LAST ORDER to Kelsey was returned unfilled because they no longer stock the items I requested. The letterpress era is taking its last few gasping breaths. Will it die in my lifetime? Can it be kept on the respirator for another hundred years? What then? I can foresee a time when a printer will have to revert back to the era when he *had* to cast his own type, make his own ink and rollers, and sometimes even make his own paper. Some printers are already approaching these capabilities. How long before we can no longer get things like sealing wax, gauge pins, and tympan paper? I have been considering stockpiling.

The most important item however, that may soon be extinct is the letterpress printer himself. I think that now is the time for every letterpress printer to start teaching anyone who is remotely interested, especially young people. Yes, I know how difficult it is; I've got a twelve year old son that I can't seem to get interested in printing but maybe if I'm gently persistent, someday I might light that spark. In the mean time, I won't love him any less, I'll just keep looking for a devil.

Bob Oldham sounds as if he may be accomplishing something in the area of educating people in "the black art" with his classes at Augusta Heritage Arts Workshop. Maybe you or I could do something like this ourselves.

We can not afford to sit idly by and allow letterpress printing to die of old age and neglect. The craft needs frequent transfusions of new blood, an "organ bank" of equipment and supplies, and much love and nursing from its doctors, family, and friends. If we can do this, letterpress printing will live forever.

The question about the disposal of a hobby print shop upon the death of the owner has been brought up before in the bundle. May I suggest that each printer prearrange a buyer and a purchase price or better yet, make it a bequest to a deserving printer. As for myself, I'm in the process of listing all of my equipment and the recipient of each item in the event of my death. I might even make this list part of my will. Since my collection is becoming quite large, I felt the necessity of dividing it up. Some day, after I'm gone, a large truck may pull up to your house and the driver will ask you where you want to put the five ton, 24 x 36 inch Miehle cylinder press!



HERE ARE a few more items that I would like to dispose of:

Type for \$1.00 per pound:

Sans Serif Extra Bold - 18 and 24 pt.

20th Century Bold No. 604 - 30 pt.

Brush - 48 and 36 pt.

Type for \$1.50 per pound:

ATF Engravers Old English No. 148 - 14 and 18 pt.

Sans Serif Light No. 329 - 10 pt.

Garamond Italic No. 460 - 10 pt.

Radiant Medium - 12 and 14 pt.



Production Notes



About five years ago, I bought two five gallon buckets of pied type. This month I finished sorting this type according to size. I've been working on it a couple of handfuls at a time. In these two buckets were six through twenty-four point and an average of six faces per size. I dumped the six point, sorted the eight, fourteen, eighteen, and twenty-four point into fonts as I went; the twelve and ten point I stood in a galley. The cover of this issue was printed from the twelve point galley using my proof press. I apologize for the rather crude presswork but it's about the best I could do under the circumstances.



The Leadstacker is a typographical exercise for John Horn, published for the sheer joy of setting type. This publication was printed at Sentinel Press, using only handset type and handfed presses. Your comments or criticisms are welcome. Mail may be sent to 7801 Westwood Ave., Little Rock, AR 72204.

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